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for culture. Literature is the record of a great tradition. It embodies, in forms of imperishable truth and beauty, what the human spirit has learned, through centuries, about life. It contributes to history, to man's relations to the world of nature, and to the world of conduct and action. It gives reality to the institutions under which we live. It is the heart of the school. It is a bible of the human spirit, dealing with things human and divine. To teach it, therefore, is to deal with the very issues of life. Names and dates, literary sources and relations, questions of metre and technique, are of no importance except as they contribute to this greater end. To teach *Macbeth*, not merely as an Elizabethan drama, but as a part of this commentary upon the meaning of life that the poets have left for us; to teach Burke's speech on Conciliation, not merely as a piece of skilful argument, but as a landmark in the progress of the Anglo-Saxon conception of an ordered freedom; to bring both these masterpieces, and others like them, into relation to the pupil's own life and the life he is to lead as a citizen, this is to realize that the study of literature ministers not only to delight and ornament, but to ability.—E. G.

THE COLYUMIST'S CORNER

[The inscriber of these despairing attempts desires to offer his humblest and sincerest apologies to Christopher Morley, Don Marquis, Luke McLuke and all the other Colyum Conductors who liven up many an editorial page.]

WE ARE REMINDED, as we launch forth down this *column*, of the story about some great man—of course he had to be great or there wouldn't have been any story—whose patient English teacher had succeeded in having him learn "Marco Bozzaris" for the Friday afternoon program. When the fatal, fateful hour arrived, he approached the rostrum with much fear and trembling, because all the country-side had turned out to hear the "speakin'." He started bravely enough:

"At midnight in his guarded tent
The Turk lay dreaming of the hour
When Greece her knee * * *"

but that was as far as he could get. Again and again he started afresh, but always he ended with "Greece her knee." Finally somebody in the audience called out, "Grease her again, Johnny, and mebbe she'll go."

But though we've greased and greased, we can't seem to get up much momentum; so we'll just have to crawl along like the Chapel Hill Special.

ECHOES FROM BETTER SPEECH WEEK

Have you heard this one? Try it! In pronouncing salmon, remember that it is a boy fish, not a girl fish—Sam, not Sal.

There seems to be a State-wide tendency to accent words on the first syllable, Webster to the contrary, notwithstanding: idea, event, cement, adult and a host of others are so maltreated.

Then there are the folks who say, "It was tin minutes to tin whin I wint in. You don't believe it, do you?"

If your students mumble their words, or like the Irishman, talk through their teeth, give them deep breathing exercises and let them make the open vowel sounds as they exhale. Ah, A, E, O, OO.

Enunciation is a more fundamental fault in most speakers than pronunciation. Strive to improve it. Reading sonorous poetry will help.

But for the people who say "Aaaaaahhh" about every other word, there is no cure but the guillotine.

BREAD AND BUTTER ENGLISH

Do you make your pupils fully aware of the fact that aside from the artistic, the cultural side of English, there is a bread and butter value to it? Millions of people use it directly or indirectly as a means of livelihood. Even the butcher, the baker and the candlestick maker have plenty of uses for it. Armours publish books every year advertising their products, besides writing millions of letters which create good-will, get sales, collect money and do a number of other things. They spend large sums hiring correspondents trained in the art of composition.

Your own baker makes you buy his products by his cleverly worded advertisements. Only craftsmen of the first order are employed by "the bakery with a thousand windows" to write the advertisements that fairly make your mouth water.

The salesman sells because he knows how to adopt his language to his hearer, knows how to put his arguments in the most convincing manner and finally knows what to say to compel the hesitating purchaser to buy.

Bread and butter English may not produce great literature, nor write best sellers; but it does go a long way toward making life pleasanter and brighter. There is always a way of expressing a thing simply, directly, concisely, and, therefore, forcefully. That is what bread and butter English strives to do. Many, many times it fails; but the fault lies more frequently in training than in talent. And that is the point of these remarks.

Whereas the high school teacher trains one writer of great literature, he trains ten thousand users of bread and butter English. And the chances are that the one real writer would have done just as well without his

practice; but the ten thousand may stand or fall by the things which any high school teacher can teach.

Now we've preached enough for one while.

Pray for papers that (with apologies to Mr. Opdyke) are perfectly *punctuated* and perfectly *powergraphed*.

Four big C's are characteristic of good composition:

Correctness
 onciseness
 learnness
 haracter.

The boys and girls will like Will Shakespeare, if you make him and his plays come back to life. You can do it, too. Of course you won't have any Walter Hampdens or E. H. Sotherns in your casts, but you will have youthful enthusiasm, and your actors will learn Shakespeare as they never will in the old-fashioned method of merely studying the plays. Let them carry their books with them, and don't burden them by making them learn all the plays. The point is, get them to act. That is the way to make the drama live.

Short stories, novels and even narrative poetry may be improvised into plays which the boys and girls will enjoy acting. They will do the dramatizing themselves, if you want them to.

A friend of ours had members of her class in English, who were reading Macbeth, write the story of the murder of Banquo as it would appear in a typical American newspaper. Her results were gratifying. We pass it on.

How would you like to see this sign, "For sale: Mechanical correcting device for handling themes. Guaranteed to catch all the mistakes." We don't believe one has been invented yet. If any of our dear readers has one, please communicate with us, and receive a large commission.

Chorus of English teachers, who have just finished reading the "Minimum Essentials" found on another page of this issue, "Ain't We Got Fun?"

Have you tried the efficacy of the old-fashioned "spelling-bee" lately? It is not only fun, but really does teach spelling, especially when there are variations, such as having all the misspelled words assigned for further study and use in sentence exercises.

And now the conductor has about reached the end of his column and punched his last typewriter key.
 * * * We've seen physician's oaths, and school-master's oaths, but we've never yet seen an English teacher's oath. If we were going to compose one, it would go—and with this we'll close—something like this:

I swear by Woolley and "Brooks and Hubbard" and Long and Halleck and all the other savants and mentors of my art that I will keep this oath—to teach Good English, Pure English and nothing but English; to flunk all my pupils who can't write, spell or punctuate, to make every one of my pupils memorize "To Be Or Not to Be," "Breathes There a Man," and "The Quality of Mercy;" to teach infallibly and require rigorously all the dates in literature, and finally to require every pupil to write a poem about Spring before graduation. If I should fail to keep this oath, may I be forced to read the Encyclopedia Britannica.—A. C. H.

A REFERENCE LIBRARY FOR ENGLISH TEACHERS

By RICHARD THORNTON
 North Carolina College for Women

IT IS GENERALLY RECOGNIZED that every good teacher of English must keep informed concerning what is being done by other English teachers throughout the country, but the facilities for acquiring this information are often lacking. In order that North Carolina teachers of English might be brought into contact with the best that is being written and published on the various aspects of instruction in English, a group of North Carolina teachers, while students at Columbia University last summer, conceived the idea of gathering together into an easily circulated package library such material of this nature as might be readily obtained in bulletins, published reports and public documents, and of making this available. As a result, a special library of this literature has been prepared for circulation among teachers of English in North Carolina, and this may be secured easily through the State Library Commission, which has agreed to handle it.

This library will be divided into five packages, with special articles classified under the following heads: Grammar, Literature, Composition, High School Journalism and Dramatics. The library will include, in addition to these valuable documents gathered from sources throughout the United States, suggestions by the committee for courses of study, parallel reading courses, and other matters affecting North Carolina Schools.

The committee members who have thus given their time to this work and have achieved such splendid success are Miss Laura A. Tillett, Raleigh High School.